

CIRCUS HISTORICAL SOCIETY

# BANDWAGON

Vol. 6, No. 4

July August 1962

**LEMEN BROTHERS'**  
**WORLD'S BEST SHOWS**  
GREAT 3 RING CIRCUS, ROMAN HIPPODROME, 30 CAGE MENAGERIE,  
MONSTER MUSEUM, OCEANIC AQUARIUM, AND CONGRESS OF LIVING PHENOMENA

A TOWERING GIANT AMONG HIS KIND. A BIG FEATURE IN A BIG SHOW.

JUST FOUND AND ADDED

THE VERY LORD OF BEASTS.  
Secured at a cost of over \$25,000.

**RAJAH**  
THE LARGEST ELEPHANT THAT WALKS THE EARTH.  
THE BIGGEST BEAST THAT BREATHE.  
2 INCHES TALLER THAN JUMBO.

WRESTLING LION-BEAR-BABOON

BOXING KANGAROO





# THE BANDWAGON

Vol. 6, No. 4

July-August, 1962

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### THIS MONTH'S COVER

The Lemen Bros. drawing was done for a newspaper courier for the 1896 season. It was done by "E. Roe" whose full name was Emil Roettengartner. Roe was mostly identified with the John Robinson show. He designed many wagons for that show, including some of the "cottage" cages.

This art work was furnished by the Hertzberg Circus Collection. Additional art by E. Roe will be used in future issues of the Bandwagon.

### HALL OF FAME BOOKLET

The Circus Hall of Fame in Sarasota has published a very flashy booklet that is loaded with excellent process color photos of the Two-Hemisphere, the Sig Sautelle bandwagons, a large number of sunburst wheels, as well as many other displays. Two fine lithos, one Barnum & Bailey 1891 and a Sells-Floto 1910, are printed in color about 4 x 5 inches in size. All in all there are 18 color photos as well as many black and whites.

Those elected to the Circus Hall of Fame are pictured and the awards committee is listed. The books are for sale.

### THE PRESIDENT COMMENTS

Recently I have received a number of comments about the fact that there has not been a CHS directory published for 2½ years. This delay has been caused by the same problem that delayed the Bandwagon while it was being published in Richmond, Indiana.

Labor shortages at the Coe Printing Co., have brought a number of problems to Bob and Agnes King, however the Secretary-Treasurer has been requested to have the new directory ready by the time of the convention.

Recently I appointed a financial and policy review committee consisting of Cliff Goltzbach, chairman; Dick Conover; Roy Arnold; Sverre Braathen; Tom Parkinson and Walter Tyson. This committee will report to the directors and officers at an executive meeting to be held during the Peru convention.

If you wish to have any subjects of discussion placed upon the agenda at the annual business meeting, please advise the President as soon as possible.

Recent issues of the Bandwagon have included a "Letters to the Editor" page. The editor is very anxious to have as many historical comments, or suggestions about the magazine appear here as possible. Why not drop the editor a note if something has occurred to you while reading the

Bandwagon. The staff would like to know if you like the type of material that has been appearing in recent issues.

### Your Correct Address, Please!

It is a fact, that it is costing your Society 29½¢, each time a Bandwagon comes back to us because of incorrect address. The original cost of postage and envelopes is 4¢. It costs us 8¢ if the magazine is returned. After which we must pay, including a new envelope 17½¢ to get that magazine sent on to you. Stop and think-it is a good sum of money-and when you multiply it by perhaps 12 each issue,

### CIRCUS PHOTOS

8-Sells & Gray	1962	\$1.60
8-R. B. & B. B.	1936	\$1.60
8-Sells-Floto	1920	\$1.60
15-R. B. & B. B.	1951	\$2.50
12-Clyde Beatty R. B.		
Circus	1953	\$2.00
10-Wm. P. Hall		
Circus Graveyard	1954	\$1.75

FOR SALE: 15 sets of Circus negatives at 15¢ per negative.

With the purchase of \$4.50 worth of Circus Photos we will include your choice of 1962 R. B. & B. B. or Beatty-Cole program.

Stamps for our June 1962 lists of Circus Books, programs & lithos.

Our 18 page catalogue of circus photos and 10 Hagenbeck-Wallace photos \$1.00.

J. BEARDSLEY

451 W. Miffin, Madison, Wis.



# Old Circus Days Down East

By JOHN M. BROWN

Seldom since the night of the famous "Tea Party," had Boston's bustling waterfront known such excitement! For on this crisp fall afternoon in the year 1807, a beautiful stud of high spirited horses, their glossy coats gleaming in the sun, were being unloaded from the deck of a weather-beaten sailing vessel, just arrived from Barcelona. These were no ordinary mounts that came dancing skittishly down a steep gangway to paw the solid wharf planking with impatient hoofs. No indeed! Such fancy fillies could only be CIRCUS HORSES!

And CIRCUS HORSES they were in fact! Trained and jointly owned by two former French riding masters, Victor Pepin and John Breschard, who, having recently completed a highly successful tour of Spain with

their educated steeds, were now seeking to win new fame and fortune, here in America.

After disembarking their seafaring troupe; Messrs. Pepin and Breschard requested permission of the Boston Town Council to build a wooden amphitheatre in which to present a series of circus performances. However, this petition was denied on the grounds that the clergy of the city considered such entertainment to be entirely too "frivolous" for those sober times! Whereupon the two Frenchmen hid themselves to the more liberal environs of nearby Charlestown, where they immediately began to erect a "CIRCUS" at the end of the Toll Bridge, "Just across the River from Boston."

Meanwhile, despite the "Holy War" being waged against it, many good citizens on both sides of the river, would be watching the progress of this exciting new venture with eager interest! For ever since the departure of John Bill Rickett's Equestrian Troupe in 1795, the fun loving populace of Boston and its vicinity had subsisted on a variety of somewhat less stimulating amusements. To be sure; The One and Only Elephant in America—An African Lion—Two Living Ostriches—Rope Dancers—Jugglers—"The Wondrous Invisible Lady!"—and a host of other itinerant attractions, had been on public display from time to time, but the thrills engendered by Rickett's dashing steeds and daring riders, were definitely missing from the scene!

Then, on the night of December 10, 1807, the doors of Pepin & Breschard's "New Circus in Charlestown" were thrown open to the public for the first time. "Box one dollar. Pit 50 cents. Children half-price." And those "Improper" Bostonians who had crossed over the bridge to be on hand for this memorable occasion, witnessed a prodigious display of equestrian feats performed in the ring by Messrs. Pepin and Breschard, Madam Breschard, and several former pupils of the two riding masters. A closing feature, billed as "THE INCOMBUSTIBLE HORSE"—must have warmed things up a bit in the drafty Amphitheatre, since said steed "Will remain immovable and undisturbed in the midst of the most scorching fire."

Following the successful debut of their Circus, the Proprietors announced to "The Ladies and Gentle-

men of Boston"—that they were opening a Riding Academy in conjunction with the former enterprise and all pupils would have an opportunity to exercise the circus horses! Apparently this classic example of good showmanship paid off handsomely at the box office, since the combined establishments remained in Charlestown for six months before leaving for a stand in New York City.

Subsequently, Pepin and Breschard returned to their Charlestown Circus with an enlarged Company on September 5, 1809, and were at this location until September 30, when a "Benefit Performance" was staged for Victor Pepin—which featured a "Grand, Pantomime Spectacle" called "The Battle and Death of General Malbrook"—performed on foot and horseback by the entire Company. Then, in an after-notice of the public, Messrs. Pepin and Breschard stated "That they had received such encouragement, that they intended to return in two years and erect a brick Amphitheatre in the center of Boston." However, this plan evidently fell through and we hear no more of these colorful circus pioneers, in so

## CHARLESTOWN CIRCUS

THIS EVENING, Sept 6,

MESSRS. PEPIN and BRESCHARD, will have the honor to give their second representation—to commence with the grand Military manoeuvres, with additions and alterations.

Mr. Codet and Master Diego, will, after these exercises, execute many astonishing feats of agility, &c.

Mr. Cayetano, will make his second appearance, and execute many extraordinary feats of horsemanship, and several tricks with gloves, hat, hoops, &c.

Madam BRESCHARD will make her first appearance, and execute many astonishing, and extraordinary attitudes, and after having leaped over several bars with her horse, will execute the great leap through two barrels with her horse.

The famous Horse MONARCH, recently trained by Mr. Pepin, will execute, for the first time, the scene of the Domestic Horse.

The comic scene of the MONTEANCIEL, which will be performed, for the first time, by Mr. Cayetano.

Mr. BRESCHARD will distinguish himself by several extraordinary feats of horsemanship, will execute different difficult attitudes, &c. and terminate by the great leap over the four Illuminated Galleries.

The comic scene of the Brother Millers, will be performed by the whole Company, in which scene the Still Vaulting will be executed.

The whole to be concluded by the infernal Horse, cured by Fire.

Doors to be open at 6 o'clock, and the performance to commence at quarter past seven precisely. Box one dollar, Pit 50 cents, children half price. Tickets for sale at the Circus in Charlestown, and at Domett & Fairbanks, No. 14, Marlboro'-Street, Boston.

Roulstone's Amphitheatre,  
Hay-Market Place, near the bottom of the  
Mall, will be opened

THIS EVENING, MAY 31, 1809;

When will be presented a grand display of

## HORSEMANSHIP,

TO commence with Military Evolutions in full gallop by eight riders—A Young Pupil will perform on Horseback the Chinese—Mr. Stewart will execute many extraordinary Feats of Horsemanship and difficult attitudes, and terminate with the Leap of the Ribbons—Peter, the African, will dance a hornpipe and change his position in a number of extraordinary ways—leaps through hoops and over ribbons—also rides in full speed round the Circus, standing erect on his toes—Likewise the performance of the Grand still vaulting, by the whole company. The entertainment will be varied with the grand scene of

## The Horse of Knowledge.

The Young Pupil will ride on his horse and dance a Hornpipe, while in full speed. To conclude with the English Tailor's Journey to Brentford, by Mr. Stewart.

Tickets, Box 1 dollar, Pit 50 cents—To be had of Mr. Ingersoll, watch-maker, State-st. and at the Amphitheatre Box-Office.

Doors opened at half past 6, performance to begin at half past 7 o'clock.

Those who please to favor the performance with their presence, are requested to take Tickets before the exhibition commences. No pains will be spared to render the entertainment agreeable. May 31.



\*\*\*\*\*  
**NEW AMPHITHEATRE.**  
*(Late Circus, Charlestown.....near Boston.)*

**MR. WEST,**

Respectfully informs the Ladies and Gentlemen of Boston, Charlestown, and its vicinity, that the New Amphitheatre will be opened

**THIS EVENING, MAY 2, 1817.**

The performance to commence with a  
**Grand Equestrian Entree,**

WITH ALL THOSE  
**BEAUTIFUL HORSES,**

which have drawn such crowded houses at all the principal Theatres in England, and recently in America—at Philadelphia, New-York and Boston, &c. and they will go through many wonderful positions.

**HORSEMANSHIP,**

By Mr. BLACKMORE.

CLOWN, - - - - - Mr. CAMPBELL.

A new Ballet Dance, (under the direction of Mr. Parker,) called

**Flora's Birth Day.**

Henry, - - - - - Mr. Parker,  
 Faithful, - - - - - Mr. Campbell,  
 Old Man, - - - - - Mr. J. Blackmore,  
 Fanny, - - - - - Miss Jones,

Piera, [with the favorite Song, "I cannot stay a minute,"] Mrs. West.

"Lads and Lasses," By the rest of the Company.

The Music, - By Mr. Jones.

The Scenery painted by Messrs. Penniman and Fisher.

\*\*\*\*\*  
**MRS. WILLIAMS,**

The celebrated Equestrian, will make her appearance on Horseback, and go through  
**The Six Divisions of the Broad Sword.**

**STILL FAULTING,**

By the Troop of Flying Phenomena, viz. Messrs. Williams, Parker, Blackmore, Yeaman, Clarke, Rogers, Laidley, Williams, Lawson, Dunbar, and Campbell, the Clown.

**The WONDERFUL PONY,**

Will lay down, sit up, fetch and carry like a Spaniel, ungirth his Saddle and pull it off, leap through a hoop 24 inches in diameter, through a Ballon, &c. at the word of command.

Master YEAMAN, the Equestrian Hero will go through his astonishing Feats on Horseback.

**SLACK ROPE**

By Mr. BLACKMORE.

The Entertainment to conclude with

**THE HUNTED TAILOR,**

By Mr. PARKER.

(In a manner never performed here before.)

Doors will be opened at 6 o'clock.—The Performance to commence at 7 o'clock.

Boxes, one dollar—Children under 12 years of age, fifty cents—Pit, fifty cents.

Places for the Boxes, to be taken at the Amphitheatre, from 10 to 3, on the days of performance.

Nights of Performance, Monday, Tuesday, Wednesday, Thursday, and Friday.

far as New England is concerned, until the summer of 1819, when Victor Pepin opened a four week's engagement with his Troupe, at the Washington Gardens Circus in Boston.

Whether they were aware of it or not, our two Frenchmen were carrying that most catching of all germs, the "CIRCUS BUG," when they landed in this country because it was not long after the opening of their Charlestown Circus, that one Anthony Roulstone decided to hit the sawdust trail! Roulstone was the proprietor of a riding academy located at Haymarket Place (near the bottom of the Mall), in Boston, and observing how successful Pepin & Breschard were with their equestrian combination, he sought permission of the City Fathers to operate a circus at his establishment. However, the church leaders of Boston were apparently still reluctant to expose their parishioners to such "immoral" entertainment, since more than a year passed before the way was cleared for the presentation of the first "American Circus" in this historic city.

Roulstone's Amphitheatre, as it was originally known, opened to the public on the night of May 31, 1809, and featured a Grand Display of Horsemanship, very much on the order of Pepin & Breschard's Circus. Roulstone gave a stirring exhibition of equestrian acrobatics while riding at full speed in the flickering light of the ringside flares. Other members of the company followed with still vaulting—military evolutions on horseback—tumbling, etc.—The "whole" to conclude with "The English Tailor's Journey to Brentford!"—starring the renowned comedy rider—"Mr. Stewart of London."

Performances continued to be given at the Amphitheatre through June and July, but for some unknown reason, Roulstone's name was omitted from both the billing and the program during these months. In fact, with the exception of the aforementioned "Mr. Stewart"—an entire new company of riders were featured in the early summer activities at Haymarket Place. Then, Roulstone's name finally reappeared in connection with the public of an Equestrian Exhibition to be given under his sponsorship on August 3, 1809. Later, we find him joining forces with the other Haymarket Troupe, on the roster of the Boston Circus, in 1810.

Following the demise of this self-same Boston Circus in the summer of 1816; a highly successful showman, in the person of James West, ap-

peared on the New England scene. West, and his combined Equestrian-Dramatic Troupe, had been warmly received in this country upon their arrival from London and now in the Spring of 1817, after making a brief appearance in Boston—the Company was encamped across the river at Pepin & Breschard's "Late Circus" in Charlestown.

West opened his "New Amphitheatre" for business on the night of May 2, 1817—and during an eleven week's stay at this location, the public was treated to a rare potpourri of equestrian displays—ballet dances—tight rope walking—comedy turns—and dramatic spectacles! The highlight of this memorable engagement came when President James Monroe visited the show on July 3. Other less desirable visitors to the Amphitheatre, were those "Females of a Certain Description" who were sternly admonished "Not to seek entrance to the Boxes!"

At the conclusion of their stay in Charlestown, West and his Troupe headed for New York City over the Boston Pike—breaking the long jump with brief engagements in Worcester and Hartford.

Thus ends the saga of these earliest travelers along the Old New England Sawdust Trail.

**CUMMIN'S WILD WEST SHOW**

The run from Cohoes, N.Y., to Pittsfield, Mass., was made very slow and so it was about 8 A.M. on the morning of June 1, 1906, when the twenty-two car train of Col. Fred T. Cummin's Wild West Show pulled into the yards at Pittsfield, Mass. Here the train which consisted of 8 stock cars; 11 flats and 3 sleepers was shifted to a spur track where the job of unloading the show's 34 wagons was quickly begun.

It wasn't until 1 P.M. that the announced morning parade was able to get underway. But it started with a flash and was acclaimed by all who viewed its passage along the city's main streets. Leading the impressive array was a carriage drawn by a team of magnificent horses, then came a drum corp, Col. F. T. Cummins, himself, groups of cowboys and cowgirls, a clown band, Indians, stage coach, Russian Cossacks, a war cannon, the show's bandwagon, seven cages of assorted wild animals, a tableau wagon with foreign tribesmen seated on top, a group of lady riders, two tableau wagons, the show's one camel, four huge elephants, another tableau wagon and then colorful calliope and its stirring music.



# More About The U. S. Motorized Tableaus

By JOSEPH T. BRADBURY

In the article on the U. S. Motorized Circus appearing in the Jan.-Feb. issue of Bandwagon it was mentioned that no photos had turned up of the India, Asia, Russia, and Mexico tableau sides that were sold to the West's Worlds Wonder Show by Robert Schiller about 1924. This represented four of the five tableau sides alleged to have gone to the West show. Fortunately for all interested in circus wagon history, CHS member, Paul Horsman, who along with his partner, Art Gunther, operate the Circus Farm in West Fryeburg, Maine, has sent in photos of the Mexico and Russia tableau sides used in show fronts on the West Carnival about 1929. Photos No. 1 and 2 show the respective tab sides and were copied from originals appearing in an article on the West show in a 1929 issue of Circus Magazine. There were many of these issues of Circus Magazine which were actually used as programs for a number of circuses and carnivals. This particular issue had Miller Bros. Shows printed on the front cover. The Mexico tab clearly shows the title but the Russia tab shot is not clear enough to definitely make out the title although it is easy to see the block with the title. The old Russian Imperial Coat of Arms with the double eagle, the spires of St. Petersburg, and the droshky clearly pronounce this as the Russia tableau. (Note: The Russian Imperial Coat of Arms is the same that appears on side of the Ringling Bros. Russia tableau wagon shown in December issue of Bandwagon).

Photo No. 3, also furnished by Horsman, is a photostat taken from the May, 1917, issue of Popular Science, which carried an article on the U. S. Motorized Circus when it was being framed and expected to go out for the 1917 season. Clearly shown in the photostat is the Mexico and South American tableaux. The appearance of the Mexico tab in this article and in the West Shows article in the 1929 Circus Magazine prove positively in photographs that some of the Spellman tabs did go to the West show. Prior to this we only had verbal testimony given some 35 years ago by Bob Schiller to Bill Woodcock.

As can be seen from the photos of the show fronts, two wagons are used for each front, each wagon having a tableau side mounted on it. Additional carved panels are used

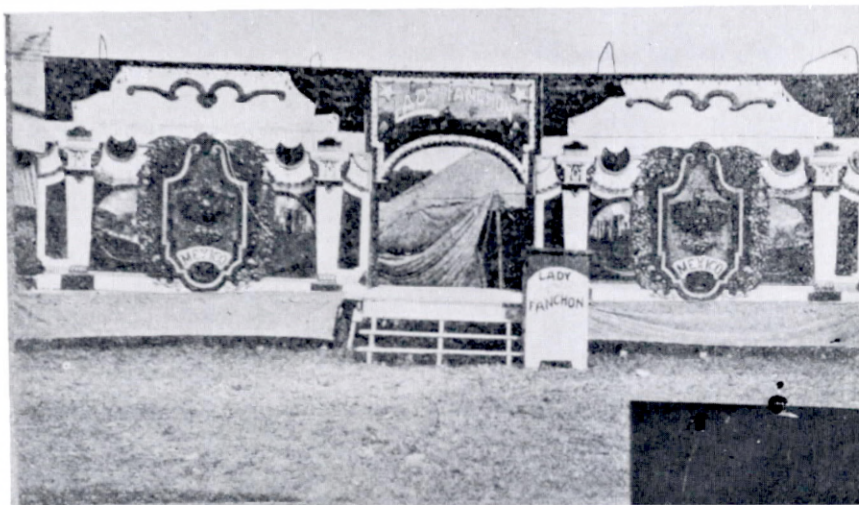


Photo No. 1 — Mexico Tableau Sides used on show front of West's Worlds Wonder Show about 1929. Copied from 1929 issue of Circus Magazine.

Circus Farm Collection

on top of the wagons and a panel bearing name of the show connects the two wagons over the entrance. Note that the frigid Russian tab depicting life in the frozen north is used to decorate the front of a red hot Philippino Serenaders show. As someone said, only a showman would think of something like that.

Horsman has also lately contacted some people who once served on the West carnival in the 30's. One man confirmed that in 1932 the show still had the Mexico and Russia show fronts and that one was used for

the minstrel show and one for a girl show. These were the only Spellman tab fronts in use at the time so evidently the others West had must have been discarded prior to 1932. The Mexico and Russia fronts then disappeared sometime before 1941 as evidence is on hand they were gone by then.

Photo No. 4 also furnished by the Circus Farm is a good, clear, front and side view showing the South America tableau on Fred Buchanan's Robbins Bros. Circus about 1928.

CHS member Charles Kitto of



Photo No. 2 — Russia Tableau Sides used on show front of West's Worlds Wonder Show about 1929. Copied from 1929 issue of Circus Magazine.

Circus Farm Collection



Beloit, Wis., added some information concerning the Spellman tableau wagons that were used by Robbins Bros. in the period 1924-31. Kitto reported that he caught the Robbins Bros. Circus May 17, 1929, at Beloit, Wisconsin, and that the show used the United States tableau as the No. 1 bandwagon while the famous old Two Hemispheres Bandwagon which Buchanan had picked up a year earlier at Bridgeport was relegated to the center of the parade and was used to carry American Indians dressed in full regalia. Others have

reported this was the case when they caught the show about the same time. Evidently Buchanan felt that despite the fact Two Hemispheres was a larger and more famous old bandwagon that still the wagon bearing the title of the United States should lead the "Parade of All Nations" that he was featuring that year. Whether this was standard practice as long as the Two Hemispheres bandwagon remained on the show until sent to Granger, Iowa, quarters in mid-season 1930, when the train was cut, I don't know. The Belgium tableau



Photo No. 4 — South America Tableau, Robbins Bros. Circus about 1928.

Circus Farm Collection

## The Circus Motors to Town

Not dependent on the railroads it can give performances in towns never reached before

**H**OORAY! the circus is coming to town in motor-trucks and Pullman trailer cars! Look down the road and count 'em—one hundred gorgeously decorated trucks, seventy freight and sleeping-compartment trailers, all the members of the vastest aggregation ever assembled on earth, including the baby hippo and the human what-is-it!

That's what you will see this summer if you are on the route of the million-dollar motorized circus which is to start from Cincinnati, Ohio, and which will be able to give performances at 1,214 towns never visited before because of poor railway connections. Not only will the motorized circus save from \$1,200 to \$1,500 a day on railroad transportation alone, but there will be no delay in holding the "grand parade"—the one important feature of the circus business. The total outfit will weigh 3,500 tons and the average move will be fifty miles a day. Each machine will be geared down to a ten-mile-an-hour speed, so that the performers and helpers can sleep with comfort in the Pullman trailers. The motor-truck train will have its own wrecking crew and a motorcycle squad of guides and finders. It will be a parade of itself all along its route.



Like an army the motor-truck circus is divided into units—the menagerie, performers, and the freight and commissary

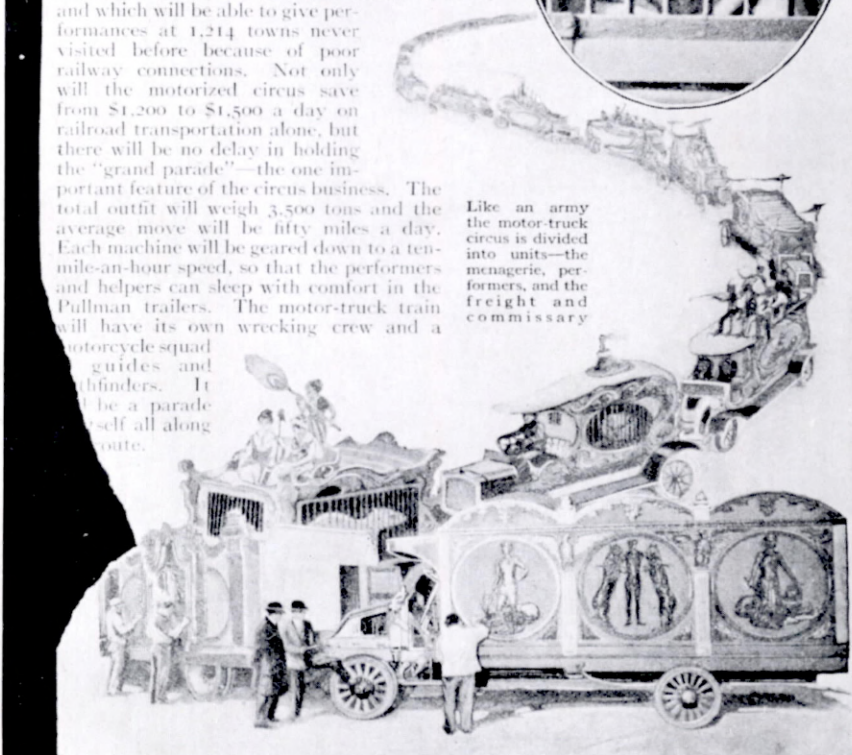


Photo No. 3 — Photostat from May, 1917, issue of Popular Science Magazine. Clearly visible in bottom foreground is the Mexico and South America tableau trucks in process of being decorated. Long group of vehicles leading up the page are drawings only and do not necessarily represent true cages, bandwagons, and tableaux.

Circus Farm Collection

pulled by a truck lead the parade for the final season of 1931.

The membership owes a word of thanks to members like Paul Horsman and Charles Kitto who have come forth with information and photographs of great interest to the Society. (Note: Kitto also sent a photo showing the Two Hemispheres in parade in 1929 but was not printed due to space limitations). In the opinion of this author this is the way the Circus Historical Society should function. The sharing of information and photographs through the pages of the Bandwagon by the various members is one of the best possible ways to insure a healthy condition for the society and to promote a steady and sustained growth in number and quality of members.

### CIRCUS TRAIN GOES THROUGH

Pittsfield, Mass., May 24, 1908, The Barnum & Bailey Circus trains went through here this morning between 4:30 and 7 A.M., moving from Albany, N.Y., to Boston, Mass.

The first section or the flying squadron went through early with 20 cars; 8 stock cars; 9 flats and 3 sleepers with 36 wagons.

The second section passed through with 30 cars; 6 stocks; 6 sleepers and 8 flats on which were 26 wagons.

Third section had 18 cars; 6 stock; 12 flats and 39 wagons.

Fourth section had 18 cars; 4 horses; 7 stock cars and 7 sleepers.

Everything looked bright and shiny, almost as if they had just opened their season.

### DOG AND PONY SHOW

When the Perrine Dog and Pony Show played in Eaton Rapids, Mich., on April 22, 1915, they had one truck as an advance unit, while the show itself moved on 15 wagons plus a few trucks and one auto.

The BANDWAGON



# Peru Circus City Festival

By Ken Francis

Without doubt, Peru's Circus City Festival is becoming one of the most singular developments in the history of circus.

Peru, the hometown of many famous performers and the one-time winter-quarters for one of the world's largest—the American Circus Corporation's Hagenbeck and Wallace Show—has turned serious about its historic and colorful past.

The Festival traces its history back into the days of Ben Wallace when merchants, to mark the "First O' May," the beginning of circus season, would place items on sale at special prices to take advantage of the huge crowd thronging into town to see "what Ben's done this year."

The merchants called these "Circus Days" and "Circus Dollar Days" and finally, after time caught up with the tent shows, only "Dollar Days," a crass, commercial venture.

It was not until 1956 that interest in circusiana moved outside the elite circle of fans and former performers here.

This was when the Circus Historical Society announced it would hold its national convention in Peru.

The Peru Jaycees, a civic group of younger men, at the last moment took on sponsorship of the convention, arranging a welcoming committee, "wagon train tour," exhibits and the C.H.S. Dinner.

O. E. Miller, present Festival president, Robert Mathes, Eugene Wells, Bob Weaver and many others pitched in to put together what was to prove to eventually become the Festival as we know it today.

The tour featured a stop at Ben Wallace's former winter-quarters, now a huge dairy farm but still with the elephant and cat buildings.

Also, the seamstress shop downtown and stop-offs at onetime circus grounds across the river in South Peru, along Canal Street near the Wabash River and near the Nickel Plate tracks.

The highlight, through the courtesy of Paul Kelly, who occupies Terrell Jacobs' onetime quarters south of Peru, was the memorial service to Babe, the elephant, at the quarters and special Sunday services in Mount Hope Cemetery for Wallace and other performers buried there.

Many will remember the thrilling spectacle at Kelly's quarters—elephants in line, saluting their lost companion—which was photographed

and published in the Tribune, many large newspapers and Life Magazine.

A steam calliope provided nostalgic music in the background.

The fever incubated in 1957 but in 1958, the Peru Chamber of Commerce's retail division stepped in to push promotion of an event which would promote Peru's historic past and gain good will and attention for the city.

In 1958 the first of the Circus City Festivals as we know it today, was held, and included an old-fashioned Circus Parade, sidewalk displays, steam calliope concert, and center ring acts, attracting nearly 15,000 people, most for the final day.

In 1960, the Festival was turned loose on its own without the benevolent hand of the Chamber of Commerce and the new organization, Circus City Festival Inc., spread its new found feathers in an attempt to remove itself from any nearsighted charges of commercialism.

With Robert Mathes at the helm, the Festival group decided to sponsor not only the downtown festival and parade—both unprofitable—but to start, with raw, untrained talent, its own amateur circus.

It involved taking young people, ages 14-20, who hadn't the slightest idea of the meaning of web, flyer, catcher, double-trap or crane, training them for two and one-half months in some more-than-simple mechanics of circus and then putting on three performances in one day.

Tom Hodgini and his wife, Betty, were given the prime responsibility of training the youngsters and the Hodgini's set up a "back-yard circus quarters" at their home for practices three nights a week.

The end result is well known. The 1960 Festival attracted well over 85,000 persons—more than twice the attendance of the year before—and the amateur circus captured 2,500 patrons.

The circus was scheduled to give only a matinee and evening performance the final day.

However, the demand for tickets was so great and attendance so good, a special performance was scheduled immediately after the matinee.

Fortune and the weatherman smiled on Peru and a record 120,000 persons came to see this strange phenomena of new and old, working together for circus, history and for the community betterment.

"But," O. E. Miller, Festival president said recently, "there's one group to which we owe a great deal of thanks—the Circus Historical Society."

"They were the ones which got us started, poked us into action and have been our strongest supporters," Miller said.

What's in the future for Peru and its Circus City Festival?

The chief objective, naturally, is a "living circus" museum unequalled by any in existence.

We have in Miami County alone enough wagons, circusiana collections, models, histories and records to provide a more than adequate display in a museum.

In addition, we have promised us—pending space to put them—various famous awgons from well-known large circuses.

A huge tent, able to house 2,000 seats, has been purchased from Carson and Barnes Circus and the Amateur Circus (Peru Festival Circus) will expand to three rings this year.

Erection of this tent will be under the direction of two former canvas bosses now living in Peru and, eventually, the Festival hopes to have a trained crew of roustabouts with the recruits coming mostly from the parents of the troupers.

The parade this year will be reduced slightly in size as floats and other entrants not oriented toward the circus will be prohibited.

Two significant events, very important to this year's Festival, are to be conducted here August 9-11.

First, the Circus Historical Society will conduct its 1962 national convention here.

Second, the Ben Wallace Rmg of the Circus Model Builders will conduct its midwestern jamboree during the Festival.

These are the people we are trying to reach and the people we sincerely want to attend our Festival.

If nobody but they appeared, we would consider the Festival a success.





# The Barney And Maley Circuses

## Part Two Of The 1956 King Show

By DOUGLAS LYON

### THE BARNEY SHOW

On the 19th of June, the court okayed a lease of about one-fourth of the King equipment to three former King show staffers who planned to operate a circus starting Monday (25) from Nazareth, Pa. The new operators of the Kaye-Miller Enterprises were R. E. (Bobby) Miller, legal adjuster; "Red" Larkin, superintendent of concessions; and Eddie Keck, auditor.

Under the provisions of a lease agreement recommended by both King and Maley, the three to pay \$1,000 weekly rental for nine trucks, light plant, seats, three elephants, liberty horse act, and pony drill. An "Earnest money payment of \$1,500 was made by the three to Maley at Middletown, Conn., on June 16th.

At first they planned to use the same title as the previous units, because of the supply of press material on hand, and label the show "Independent Unit," but this plan was changed when they received a good deal on some billing paper from the Neal Walter Printing Company in Eureka Springs, Mo., including the use of the old title "Barney Bros. Circus." The new owners purchased an orange and blue tent from a man called Davies in Skaneateles, N.Y., that had been used for summer theatricals.

It was a 100 with one 40, and seated 2,500.

The show was framed at the Nazareth Fairgrounds, near Allentown, Pa., with the help of the performers and many of the nearby townspeople. The area was just buzzing with activity. Orlo Sparton relettered the equipment and marquee to read Barney Bros. Circus, and he repainted the poles and ring curbs. Tommy Marvin, wrestler by profession, worked over all the equipment and saw to it that it was put in perfect running order. Bert Pettus was in charge of the show's three elephants, Nellie, Wilma, and Jennie.

The Allentown Call Chronicle, ran a series of articles on the new circus and its activities at the Nazareth Fairgrounds. It mentioned that about 100 persons were all working together to put the show on the road.

The Sparton Trio were practicing daily on their wire, as well as the Alberto Zoppe riding troupe. Members of the Poodles Hanneford Troupe were to join shortly after the opening, along with some other Beatty acts.

As the show neared its opening dates, dealers in the area said that it could have anything it needed on credit, so it seemed that the people of Allentown, Pa., opened up their doors to the show, and played an im-

portant part in getting it rolling again.

The show opened on June 25th to a light turnout.

"Jelly Roll" Rogers had a small band doubling in the big show and the sideshow. Warren (Billy) Wilson was the show's agent, and the R. E. McAfee menagerie was managed by Ernie Vaughn.

Eddie Keck acquired several tractors from the General Motors Motorama show, and, in all, the show then moved on 14 trucks and trailers.

Route for the first week was scheduled as Bangor, Pa. (26); Hackettstown, N.J. (27); Washington, N.J. (28); Phillipsburg, N.J. (29); and Lehightown or Slatington, Pa. (30). (There seems to be some question as to the route, but the Billboard has listed it as such.) Robert Good recalls seeing the show on a hot day at Easton, Pa. where the attendance was "pitiful." According to Wilson, the agent, the show was to operate on a low nut, make short jumps, and would route along the Eastern Coast all season. He said that there was a possibility that the organization might play Long Island later in the year.

Program, with Phil Escalante announcing, included webs and ladders; Jean Midgley, trapeze; Frecion, swings; Phil and Betty Escalante, wire and traps; Captain John Smith, horses and ponies; the Zoppes; the Orlo Spartons; Hollywood Canine Revue; Arean Duo; and clowns White-side and O'Donnell. Alberto Zoppe was the equestrian director.

Very little is known about the show's progress at this point, until it was reported on the 28th of July that the Barney Bros. Circus had suspended operations on the 18th of July, when its three operators were detained by state authorities at Patton, Pa., on charges of alleged violation of labor laws. Orlo Sparton was put in charge of the Barney equipment, while it was stored at Altoona, Pa.

Meanwhile, back in Macon, Ga., the court proceedings were continuing, with Floyd King taking the stand.

King said that he had "regretfully reached the conclusion" that the King Bros. Circus could not be operated under "present conditions." And he recommended that all the properties be sold "to satisfy, as far as possible,



The new tent and relettered marquee are shown here on the Barney midway. The ticket wagon is from the Eastern King unit, and was a former Georgia Prison roadgang truck. Photographed by Robert Good in Easton, Pa.



the great number of claims" against himself and Maley.

"It would take considerable capital and at least two or three weeks time to set a route and resume engagements with any sort of a chance of success," the circus owner told the court. "Without this capital, there isn't a chance."

King recommended that all the show's animals be sold at once and that the trucks and other equipment be returned to Macon for an auction of the lot or piecemeal sales in the fall. He believed in this manner the property, which had a cost value in excess of \$300,000, would bring the best prices. The new trustee, Durward Mercer, taking Bailey's place was authorized to make arrangements for sale of the property.

The trustee also was given approval to ratify any additional leases of the circus property before advertising the court sale.

King then proceeded to list the many places in which the circus property had been stored since the opening of the season.

Parade equipment, including two floats, two chariots, and four miniature cages were stored at Winder, Ga. The fighting lion truck with lion was at the zoo in Atlanta, along with an elephant, a semi trailer, a llama, water buffalo, sacred cow, and other animals.

Stored at the Miller Bros. animal farm, Pigeon Forge, Tenn., were two elephants, a camel, and one Ford truck. One semi with six horses were near Asheville, N.C. Left at Erwin, Tenn., were a pole truck with 20 aluminum poles and a semi used for hauling seats. The air calliope on a panel truck was left at Princeton, W. Va. One tractor was in a shop at Radford, Va., and another truck was at Pulaski, Va.

King revealed that his personally owned wild life exhibit, with 14 cages of animals, a tent, and an International truck also were left in Radford. A Chevrolet truck was left at Christainburg, Va.

A Ford tractor was left in Bluefield, W. Va., and a sleeper was left on the showgrounds at Niles, Ohio. Another sleeper was left on the showgrounds at Salem, Ohio, and the steam calliope with a Chevrolet tractor was under attachment at Steubenville, Ohio. Another truck was left at Downingtown, Pa.

The referee ordered the trustee to locate the so widely scattered properties and to determine if any funds could be realized out of them.

All the other properties that left Macon with the Eastern and Western

units in April were at Middletown, Conn., Stroudsburg, Pa., and Nazareth, Pa., King told the court.

Meanwhile, Maley was still trying to get the court's okay to try to open the show again. He was confident that he could bring it back to Macon as a big winner in the fall.

Sale of the equipment was delayed by the Barney Bros. lease, and also by the possibility of leasing, to Tom Kennedy, 12 units and some animals at Middletown, Conn. But these negotiations fell through at the last minute. It was planned by the trustee to offer the King animals for sale in the near future and to arrange for the liquidation of the other property during the next 60 to 90 days.

In the middle of July, Paul Kelly, of Peru, Ind., acquired the Wirtz interest in the former Cole Bros. elephants, horses, and trucks that had been on the King show. However, the number of elephants involved and amount due on the mortgage were in dispute. Kelly later dropped his claim to three elephants and was given possession of nine elephants, plus horses, ponies, and a truck through a court decision.

Great interest was being shown in the steam calliope which the show owned, since it was one of the few still remaining in the country. Mercer requested court permission to sell the calliope.

A few of the King trucks were started on the trip from Connecticut to Macon. They stopped off at Stroudsburg, Pa., upon receiving word that Barney Bros. Circus had closed.

Meanwhile, several of the mortgage holders had asked the trustee to release the properties on which they held titles as security, but at the time, none was released.

One of the first to request release of property was the St. Louis Arena



A stringer semi lettered Barney, taken on a Maley lot by John Van Matre.

Corporation on a claim of \$22,000 allegedly remaining due from the purchase of some of the Cole Bros. Circus equipment more than two years before. In the schedule of liabilities filed by Maley and King, this debt was listed at \$10,000 to \$12,000.

Mercer, the trustee, stated that if all the property could be brought back to Macon, the sale of same would yield more money to the court. But, on the other hand, it was estimated that it would cost between \$2,000 and \$3,000 to bring it all to Macon.

On July 28th, the steam calliope was offered for sale, its total value being in the excess of \$10,000. The air calliope also was offered for sale by the court, at the Mercer Motor Company at Princetown, W. Va.

C. C. Groscurth, owner of the Blue Grass Shows, presented the highest bid for the steam calliope. These were about a dozen bids, with Groscurth offering the high figure of \$3,000.

Originally, King and Lucio Cristiani paid \$6,000 for the calliope, plus freight and other charges of about \$500. But claims against, including storage and attorneys' fees, amounted to more than \$1,100.

J. E. Wilhauck, of LaFayette, Ind., was the successful bidder of the air calliope, with his offer of \$1,385.



The retitled Barney bannerline is shown here with Jelly-Roll Rogers on the bally platform making an opening. Photograph by Robert D. Good.



## THE MALEY SHOW

At about this time, Mrs. Esma Maley, president and general manager of the Esma Maley Combined Circus corporation left Macon to take charge of a new show being organized in Stroudsburg, Pa. The show was tentatively set to open on August 18th.

Mrs. Maley negotiated a lease of

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Night at 8 P.M.  
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In All Its Enthralling  
SPANGLELAND GLORY

AMPLE PARKING FOR HUNDREDS OF CARS



A VAST ASSEMBLAGE OF WORLD-WIDE  
SPANGLELAND STARS AND FEATURES

Headed by the Renowned

## ZOPPE FAMILY

Featuring CUCINELLO Whirlwind Rider

A Veritable Maze of Thrilling Top-Flight Features

TWO GREAT HERDS OF  
PERFORMING  
**ELEPHANTS**

WORLD'S GREATEST  
**CLOWNS**

HIGH-IN-THE-AIR  
THRILLERS

NOVELTY ACTS  
AERIAL STARS

LIBERTY HORSES — ACROBATIC TROUPES

— PRICES —

ADULTS 90¢  
CHILDREN Under 12 yrs. 50¢  
Including Tax

Huge  
**TRAVELING ZOO**  
Wild Jungle Beasts From  
All Parts of the World  
**HIPPOPOTAMUS**

**BE A FIRST NIGHTER**

some of the former King show equipment from Mercer for a weekly rental of \$250. Most of the equipment with the new show was to be acquired from other sources Mrs. Maley stated.

The Corporation purchased a new 100 foot round big top with three 40's, and tentatively set the opening of the Maley 3-Ring Circus for Stroudsburg, Pa., on August 18th.

Ads began appearing for openings in all departments and family acts doing two or more.

Then word was received that they had set part of their route. Opening on the 18th at Stroudsburg, Pa.; Monday (20) at Burlington, N.J.; Hammonton, N.J. (21); Westerville Grove, N.J. (22); Penns Grove, N.J. (23); Newark, Del. (24); Elkton, Md. (25); and Vienna, Va., on the 26th.

On the evening of August 22nd, on the outskirts of Elmer, a horse van carrying some of the Alberto Zoppe stock overturned en route to Penns Grove. The truck, which was driven by Carl Haggerty, was carrying six horses and two ponies, besides two other show members.

All of the animals were quickly freed except one horse which was freed upon the arrival of the fire department. After the van was uprighted, they continued on to Penns Grove, where the show was to be given on North Virginia Avenue, across the street from the Regional High School.

The show had a good opening at Stroudsburg with a strong afternoon and better evening house. The opening performance featured Alberto Zoppe family and Cucciola, Marion Seifert, Bert Pettus and family, Harry Rooks, and others. Ora O. Parks was handling the press.

No concession department was in operation because the necessary equipment had accidentally been included in the stuff that was taken to Peru, Ind., which had been claimed by Paul Kelly. The show stated that concession manager Tom Kennedy went to Peru to reclaim the equipment.

The show then had a real short jump to Burlington, N.J., for its Monday's date. The lot had been changed at the last minute to a location just about two miles from downtown Burlington, and on the other hand, only about two miles from the Hunt Bros. quarters.

By 2 P.M., only three units had arrived on the lot, a house trailer, stake driver, and the big top canvas truck. A shortage of drivers to move the show was said to be the reason. A double row of stakes was planted in

the ground, and the new tent lay on the ground in bundles. Enoch Bradford and about three men were there from the show. After standing around for a few hours, what few men they had, loaded up the canvas and pulled up the stakes.

Reports were that their Tuesday stand at Hammonton, N.J., was also lost.

On the 22nd, a portion of the show which was scheduled to give performances on the Fowler Farm site at Westville, N.J., was stranded and temporarily seized by the county SPCA officials.

Six hungry animals, 2 hyenas, 2 lions, a polar bear, a hippo, were fed by agents for the state until the circus could move them to Penns Grove, N.J., their next date.

Under the direction of Ray Crawford, state agent for the SPCA, and James Mele, Deptford Township dog warden, the animals were fed scores of bales of hay, canned fish, and horse meat and bread.

The SPCA took action late Wednesday night, when the animals showed signs of hunger, there being no signs of show personnel anywhere.

Meanwhile, the city police contacted the show, and they were assured that the animals would be picked up, but when they did not arrive for them, the SPCA fed and watered them again.

Finally, a man who identified himself as Lawrence Higgins, a circus fan, interested in seeing the show go on, arrived and paid the bill of \$40 for protection and feed of the animals. The show eventually moved on to Penns Grove after the truck drivers were satisfied that they would get their money and be able to return to their home in Stroudsburg.

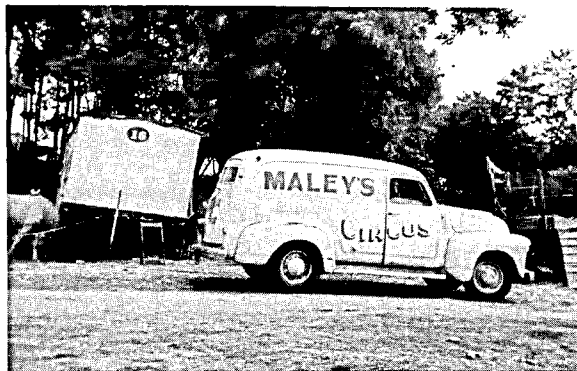
Between Hammonton and Penns Grove, it was noticed that two or three trucks were stranded along the highway broke down, one being the light plant.

The show finally arrived at Penns Grove, and how long they stayed there is not known. Henry Vonderheid, of Von Bros. Circus, did visit the show with the intention of buying their small elephant. When he arrived, most of the trucks were on the lot, although the big top was not up, the cookhouse and wildlife tops were. Henry didn't buy the bull, because this was the one that was brought over by the Atlantic Fertilizer Co., and had been dropped from the sling while being unloaded and she was crippled in one leg. It was noticed that the show carried three titles, the original King Bros. Circus, the short-lived Barney Bros.





The new white big top is shown in background.  
Van Matre Photo.



One of the advance panel trucks. John Van Matre Photo.

Circus, and the current Maley 3-Ring Circus.

The show finally gave one performance at Penns Grove, under two middle pieces, and then they called it quits.

They blamed their failure on the lack of drivers and other help. The show said that they were fully organized and had sufficient help, but lacked financial backing.

They hoped to receive the backing they needed in a short time, and planned to reopen on Labor Day at Charlottesville, Va., but this never materialized.

After the show folded, Mercer flew to Penns Grove to take possession of the stranded Maley 3-Ring Circus. He indicated that he planned to sell the equipment "as quickly as possible."

Mrs. Maley faced a claim of several thousand dollars from Mercer for unpaid weekly rental and the failure to return the equipment to Macon, Ga., as provided in the rental contract.

The King equipment used to make up almost the whole Maley show was spotted at two locations. About 20 trucks, a brand new big top, seats, props, horses, and other animals were at Penns Grove. A light plant and other equipment were reportedly in Hammonton, N.J., under attachment.

After the failure of the two leased shows, Mercer stated that Judge Johnson would not consider any further leases. So he set about to take a new inventory of the property and began to piecemeal it.

A lot of equipment was released to Bailey, the first receiver who had control of it, to sell. The first taker was James E. Strates, owner of the Strates Shows. He bought most of the animals left on the show. These included three elephants at Stroudsburg, Pa., Mona, Alice, and Margie,

and the elephant trailer. Strates also bought the large hippo at Penns Grove; the polar bear, the tank trailer, and miscellaneous cage animals including two lions and two hyenas as well as the cage truck. The amount of the purchase was not revealed, but Bailey said it was "less than one-third the book value of the animals."

Several auctions were held at the Macon quarters in order to clear the Central City Park for the upcoming Georgia State Fair on October 15.

Some examples of the successful bids were: A large box of circus wardrobe and costumes, 50 cents; cookhouse table and chairs, \$6; motor truck, \$65; two ornamental circus chariots, \$35; complete set of heavy ring curbs, \$2 per ring.

Most of the buyers were either auto part dealers or junk yard operators. Unsold were a circus bandwagon, whose ownership was disputed, a 130-foot round top with three 30-foot middle pieces, claimed by the U.S. Tent and Awning Company. (Maley later said that he thought some boys club in Macon ended up with the bandwagon, but its whereabouts is unknown.)

Two diesel light plants were sold to Shan Bros. Shows for \$3,500. These were valued at \$15,000 and the trailer for \$1,000 that they were mounted on.

Some of the shows equipment was bought by a man, who lived on the outskirts of Bridgeton, N.J. He had originally owned an auction house, but when it failed, he bought three trailers with all the seats, platforms, chairs, stringers and jacks, and was going to open a dance hall on the same location. The dance hall later failed also.

Three semi's, less tractors, were all seat trucks, except that one had a compartment in the front that carried

sideshow gear. Two were flatbeds with low sides, and the other was a van body that carried the chairs. All these were eventually sold to Harry Hunt.

Hunt bought the cookhouse, concession truck, pole truck, two sleepers, and some other King material, and stated that he planned to "cut it up in little pieces."

He had also received some aluminum tent poles, of various sizes, assorted rigging and some seats. Much of the rolling stock, Hunt claimed, had very little value, but it would have given a circus promoter a head start on framing a show, even though it was in poor shape and too heavy for the road.

Jack Mills, purchased all of the King aluminum center and quarter poles from Hunt, along with two low-bed drop trailers. These were probably the ones owned by the dance hall.

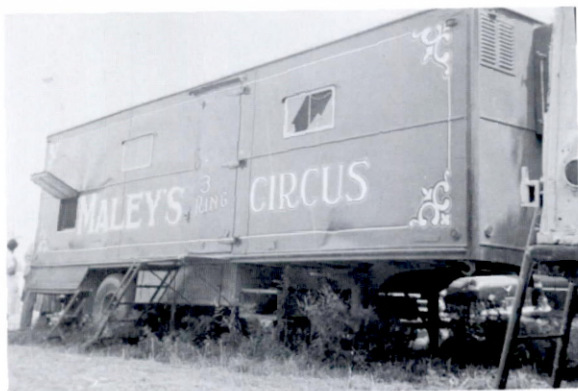
By the end of November, most of Bailey's equipment had been sold. Some commercial concerns in New Jersey and Pennsylvania purchased some of the items that the Hunts didn't buy, and the King office trailer was brought from Penns Grove to Macon, where it was stored.

Mercer later offered for sale the two Indian elephants, Carrie and Louise, that were located at Pigeon Forge, Tenn.

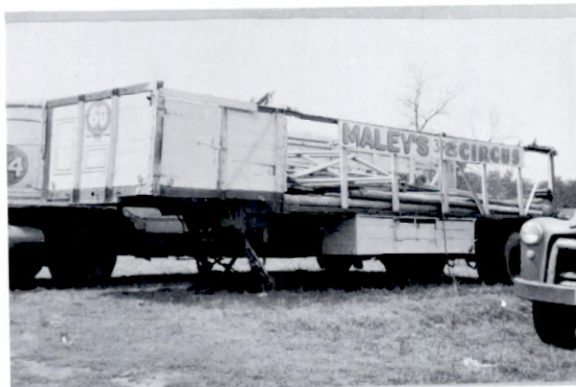
In August of 1957, the court proceedings were finally brought to a close. Mercer filed a final report showing he realized a total of \$48,012.10 from the sale of the circus assets, once valued in excess of \$300,000. The sum on hand included about \$22,000 realized from the sale of the home of Arnold Maley.

Mercer filed for \$3,000 for his services in the court action. T. Baldwin Martin, Jr., and Denmark Groover, Jr., attorneys for the trustee,





The big King ticket semi with Maley title. John Van Matre Photo.



One of the King stringer semis with Maley title. Van Matre Photo.

filed claim for \$10,000 plus expenses. Paul M. Conaway and Jack J. Gutier, attorneys for King and Maley filed their application for a total fee of \$2,000 for legal services rendered to the bankrupts.

Liabilities totaled \$406,341, with wage claims totaling \$88,000 and tax claims amounted to \$92,000. The total unsecured claims was listed as \$142,268. No funds were left, after paying the attorneys, to pay any part of these three claims.

Last mention of the King show came late in 1957, when James H. Drew, Jr., owner of the James H. Drew Shows bought some of the equipment from an auction at Winder, Ga.

Drew's high bid of \$3,300, gave him a hand-carved goldleaf circus bandwagon, four miniature cage wagons, a clown patrol wagon, four chariots, a low-boy trailer, a truck load of harness, trappings, and miscellaneous property. He had planned to add a circus atmosphere to his carnival, and use the wagons for a street parade during his fair dates.

Some of the wagons that Drew received, were later acquired by the Shelburne Museum in Shelburne, Vt., and are on display there now.

Thus, ended the once mighty King Bros. Circus

The author would like to thank Joseph T. Bradbury, Bill Elbirn, and Fred Pfening for their continued help in preparing this story. Also to William T. Biggerstaff, Gordon Borders, Robert Good, Richard Reynolds III, Mrs. K. Jones, Floyd King, Everett M. Smith, John Van Matre of the Bannerline, Tom Parkinson of the Bandwagon, Harroy O. Smith, editor of the Winder News, Ted Bowman, Chang Reynolds and Sam Brown.

Any additional material or photos that the members might have on this fiasco, would be appreciated if it

were communicated to the author at No. 1 Skyline Drive, Burbank, Cal.

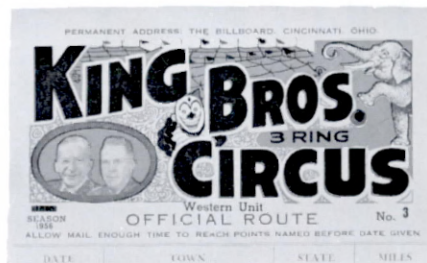
#### KING WESTERN ROUTE

Apr.	7	Thomaston, Ga.
	9	La Grange, Ga.
	10	Newnan, Ga.
	11	Roanoke, Ala.
	12	Anniston, Ala.
	13	Gadsden, Ala.
	14	Ft. Payne, Ala.
	16	Scottsboro, Ala.
	17	Athens, Ala.
	18	Columbia, Tenn.
	19	Gallatin, Tenn.
	20	Glasgow, Ky.
	21	Campbellsville, Ky.
	23	Danville, Ky.
	24	Frankford, Ky.
	25	New Albany, Ind.
	26	New Belford, Ind.
	27	Bloomington, Ind.
	28	Columbus, Ind.
	29	Shelbyville, Ind.
	30	Connersville, Ind.
May	1	New Castle, Ind.
	2	Anderson, Ind.
	3	Marion, Ind.
	4	Columbia City, Ind.
	5	Fort Wayne, Ind.
	6	Celina, Ohio
	7	Defiance, Ohio
	8	Fostoria, Ohio
	9	Elyria, Ohio
	10	Willoughby, Ohio
	11	Ashtabula, Ohio
	12	Conneaut, Ohio
	14	Bradford, Pa.
	15	Olean, N.Y.
	16	Hornell, N.Y.
	17	Corning, N.Y.
	18	Sayre, Pa.
	*19	Elmira, N.Y.
	*21	Ithaca, N.Y.
	*22	Auburn, N.Y.
	*23	Cortland, N.Y.
	*24	Utica, N.Y.
	*25	Canastota, N.Y.
	*26	North Syracuse, N.Y.
	28	Scranton, Pa.
	30	Wilkes-Barre, Pa.
	30	Hazleton, Pa.
	31	Berwick, Pa.
June	1	Bloomsburg, Pa.
	2	Lehigh, Pa.
	4	Pottsville, Pa.

The Western unit cancelled the dates (\*) because it couldn't meet the equipment standards set in New York State. On one day notice, the advance was able to book the show into two dates during this period, they were Towanda, Pa., on May 23, and Tunkhannock, Pa., on May 26th.

#### KING EASTERN ROUTE

Apr.	1	Macon, Ga.
	9	Athens, Ga.
	10	Elberton, Ga.
	11	Winder, Ga.
	12	Winder, Ga.
	13	Marietta, Ga.
	14	Cleveland, Tenn.
	16	Oak Ridge, Tenn.
	17	Newport, Tenn.
	18	Erwin, Tenn.
	19	Abingdon, Va.
	20	Marion, Va.
	21	Pulaski, Va.
	23	Staunton, Va.
	24	Lexington, Va.
	25	Radford, Va.
	26	Bluefield, W. Va.
	27	Beckley, W. Va.
	28	Charleston, W. Va.
	30	Logan, W. Va.
May	1	Huntington, W. Va.
	2	Portsmouth, Ohio
	3	Chillicothe, Ohio
	4	Logan, Ohio
	5	Marietta, Ohio
	7	Parkersville, W. Va.
	8	Clarksburg, W. Va.
	9	Weston, W. Va.
	10	Fairmount, W. Va.
	11	Morgantown, W. Va.
	12	Wheeling, W. Va.
	14	Steubenville, Ohio
	15	Sharon, Pa.
	16	Greenville, Pa.
	17	Meadville, Pa.
	18	Niles, Ohio
	19	New Castle, Pa.
	21	New Kensington, Pa.
	22	Jeanette, Pa.
	23	Clairton, Pa.
	24	McKeesport, Pa.
	25	Greenburg, Pa.
	26	Latrobe, Pa.
	28	Cumberland, Md.
	29	Hagerstown, Md.
	30	Chambersburg, Pa.
	31	Hanover, Pa.
June	1	West Chester, Pa.
	2	Norristown, Pa.
	4	Bethlehem, Pa.
	5	Stroudsburg, Pa.
	6	Newton, N.J.
	8	Morristown, N.J. or Dover, N.J.
	8	Somerville, N.J. or Clifton, N.J.
	9	Hackensack, N.J.
	11	Danbury, Conn.
	12	Naugatuck, Conn.
	13	Middletown, Conn.



The BANDWAGON



## HERB WALTERS "Fifty-Years Under Canvas"

By Velma E. Lowry

Many books have been written on show business, some of them about circuses and some of them about dramatics. But this book is about a combination of all show businesses, circus, vaudeville, carnivals, musical comedy and variety shows. After an apprenticeship in all types of show business, Walters had his dream at last realized and entered the business he loved best of all — "Circus Business," and The Famous Cole Circus.

As a part of our joint labors, I have followed Herb and Helen Walters through many years. These labors make it possible for Herb Walters' family, his grandson, and his many fans, to relive with him, *Fifty Years Under Canvas*.

The pages of the biography contain no fanciful sketches, written to while away an idle hour. They present the true, though greatly condensed, record of a half century of a showman's life. Often the show business, as he knew it, hung in the balance between failure and the successes which he achieved.

Herb said, "this isn't a story of rags to riches, there's been plenty of rags along the way and very few riches. But I do have a wealth of friends and experiences that I wouldn't trade for anything in the world. And if I had it all to do over again and were back to the beginning, I would start out again just as I did — in the show business. As the old saying puts it — 'There's no business like show business.'"

Herb Walters has always said that the "Circus Idea" has been and al-



ways will be his greatest inspiration. This inspiration, augmented by his own will and determination, led him on to success.

"Herb" — as he is known to his friends — has been principal owner of the "Famous Coles Circus," a name he has retained through the years because his first partner in the circus business was a "George W. Cole."

Walters, a professional dramatic actor in his own right, is 73. He and his wife had planned to retire in '59 in their newly constructed ranch style home, but the lure of the road still finds him out on the road with The Famous Coles Circus.

Because, like other showmen, he believes in the slogan, "The Show Must Go On," it is doubtful if Herb Walters will ever retire. Somehow, Herb Walters will be in the entertainment field.

During the past season, Herb, who started his career as a child circus performer organizing neighborhood children, later as a stand-in for "The Real Genuine Toby," later as a

trouper with his minstrel show in 1909, was side show manager this year for the Cole show, under the management of the new co-owner, Robert W. Couls.

Also veterans of the big top are the Walters' daughter, Shirley, and her husband, Charles Rex. In addition to having charge of the novelties, Shirley and Rex worked dog and chimp acts on the show. A third generation, Ken, 17 years old, son of Shirley's, was on the show until September when he returned to Hugo to resume his high school studies.

Herb Walters said he has seen enough of the Show Business and Circuses (minstrel, stock shows and vaudeville) to write a book, and this is just what I have been doing for the past two years. He said, "There will never be enough books written on show business."

When asked whether or not he (Herb) had a "showname," or nickname in his showman's days, he laughingly responded in the affirmative and said, "I'm revealing it in the book," my middle name is Walters (not my last name) as I am known.

So, I wish my readers to know Herb and Helen Walters, not just as the rough, dusty, circus people, but as showfolks who did not win every season and live a life of luxury and ease, but who lost many a season's work, yet won over bad luck by his good showmanship. I want the readers of *Fifty Years Under Canvas* and his public to share with us the tradition and deepest memories of an almost lost era. This review has been told to me by "Herbert W. Walters." With the hope that the readers will cherish and honor this beloved showman as I do, we'll see you all soon in "Fifty Years Under Canvas."

### COLE BROS. CIRCUS

A twenty-one car train, consisting of 6 stock cars (No. 25-27 and 40, 45, 50); 10 flats (No. 28-37) and 5 sleepers (No. 6-11) brought the Cole Bros. Circus into Pittsfield, Mass., on Sunday for its July 1, 1907, date in this city.

All the previous night there had been a terrific downpour and in the morning it was discovered that the circus lot had become flooded, so a hasty check was made and then another location was secured. This lot though smaller, still was able to accommodate the show's big top; side show; menagerie; dressing top; 4 horse tops; dining room and the cookhouse. Actually all of these tents except the big top were put up on Sunday, the crew waited until Mon-



"Leaping the Gap."

day morning to erect the big top.

A good parade was given on Monday which featured 14 cages, 6 camels and 4 elephants. Immediately following the parade and again just before the night show, a free act was pre-

sented which had a girl on a bicycle "Leaping the Gap."

For the night show, a number of boys were allowed into the show on condition that they help load after. As a safeguard their hats and caps were taken and they didn't get them back until the show was all loaded. It was a good scheme to keep all of the boys working.

Wagons of the circus included: a carriage; 2 Tableaus; band wagon; steam calliope; 3 chariots; 2 two wheel carts; police patrol; uptown wagon; water tank; cookhouse top; horse tents; cook tents; blacksmith; side show; 16 cages; small poles; 2 canvas; reserved seats; ring curbs; seat planks; big poles; trunks; stake and chain and light plants.

—From Don Marck's Note Book.





**THE WORLD ITS FIELD  
ITS TRIUMPHS REACH  
BEYOND THE SEAS!  
THE COLOSSUS OF  
ALL AMUSEMENTS**

By **JOSEPH T. BRADBURY**

Reviewed at Sandy Springs, Ga.,  
Saturday, April 21, 1962

After a successful initial season in 1961, Bob Snowden brought his circus, bearing the well known title of King Bros., into the beautiful residential suburb of Sandy Springs, a short distance from downtown Atlanta, on the Saturday before Easter, April 21, 1962. The show was sponsored by the Kiwanis Club which had a tremendous advance sale. The weather was the finest for Easter weekend in many years and business was just as good. The day before at Rome, Ga., the show had given three shows and the advance sale in Sandy Springs indicated that three also would be necessary, however, many people taking advantage of the superb weather left for quickly planned weekend jaunts to the lakes and mountains. Even so the matinee was filled to capacity with some standees and the evening performance between three-fourths full and capacity. Sideshows and concessions did very big business.

The show is owned by Bob Snowden, Frank McCloskey, and Walter Kernan. Snowden is manager and began his career as a circus owner in 1960 when he put out the Duke of Paducah Circus. The show has the McCloskey and Kernan touch and that is immediately noted in the way the show is loaded, the way it moves, sets up and tears down. It is first

class all the way, neat, clean, and presents a performance adequate for big city suburbs as well as smaller towns and is geared to be a real winner. Floyd King routes the show in addition to his other duties on the Clyde Beatty-Cole Bros. Circus. His former partner, Arnold Maley, is in the wagon and Mrs. Esma Maley handles the reserve seats.

King Bros. is a smaller version of McCloskey and Kernan's larger show, the Clyde Beatty-Cole Bros. Circus, and several instances of interchanged equipment and animals is noted. Although the show is practically the same size as last year many equipment and mechanical improvements have been taken place.

The big top is an 80 ft. round with one 40 ft. middle and two 30 ft. middles manufactured by the Leaf Tent and Sail Co. of Sarasota. It is made of traditional white canvas trimmed in red and blue and served as the menagerie-sideshow top on the Beatty-Cole Circus last year. The sidewall is blue and white striped. Top uses 4 aluminum center poles, one row of 15 aluminum quarter poles and one row of wooden side poles. Center and quarter poles are painted silver and wooden poles are red and white. Back door curtains are red and white striped. Big top is in good condition and looks practically new. The tent is a push pole type.

Seating capacity is somewhat larger than last year as longer stringers were constructed during the past winter at Sanford, Florida, winter-quarters. Blues located on both ends are 9 high. Reserves, using comfortable red painted chairs constructed placed on the ground) and 6 high on long side (includes 3 rows actually placed on the ground) and 6 high on the short side, which also includes one row on the ground. Show has approximately 750 chairs. Many chairs were stenciled in black, Clyde Beatty-Cole Bros. and evidently came over from the larger show. Red and white striped canvas bunting is used in front of reserves and above that is placed about 3 ft. of tennis netting. The netting is lowered at start of the

performance. With seating coming almost to ring curbs there is little or no room for a track and no walk-around spec is presented. Performance is given in three rings with ring curbs made of wood and painted red and white.

Lighting is adequate with two bulb clusters hung from center poles.

The electric organ played by Isla Garcia is mounted inside her trailer which is backed into the back door a few feet. The rear panel of the trailer is removed when the organ is in use. Rest of the three piece band is located on the ground immediately in front of the trailer. Band consists of J. Schlarbaum, trumpet and band leader; Ray Sasko, drums, and Isla Garcia, electric organ. Largest percentage of music played for the performance is old standards with one or two regular circus marches and gallops thrown in. Band sounds very good and strong.

General interior of the big top is neat and clean and presents a pleasing appearance.

Sideshow menagerie top is a 50 ft. round with two 30 ft. middles. Canvas is white trimmed in red and blue with blue and white striped sidewall. Top is a push pole type also built by Leaf Tent and Sail Co. Three aluminum center poles, one row of aluminum quarter poles, and one row of wooden side poles painted silver are used. The elephant semi and horse and pony semi are stationed in front of the tent. Both of these vehicles have folding metal panel banners which fold out to form the sideshow bannerline. Each panel has five very colorful banners painted by Snap Wyatt of Tampa. Small colorful flags are attached to the top of the panels. Red and white striped canvas bunting extends from bottom of the banners to the ground almost completely disguising the trucks, and presents an extremely neat appearance. In the sideshow are housed 2 elephants, 1 dromedary, and a cage truck of 4 dens housing 1 lion, 1 leopard, 3 monkeys, and 1 baboon. The dens extend the entire length of a semi

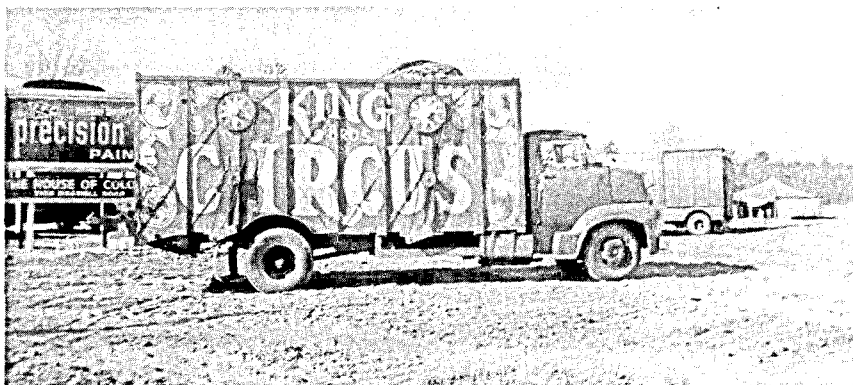
No. 1 — Ticket and office semi. (Note: All photos taken by the author on lot at Sandy Springs, Ga., Sat., April 21, 1962).



No. 2 — Light plant truck.







No. 3 — Canvas Loader.

trailer but are only half the truck body in depth leaving room to load various sideshow properties. The sideshow is operated by Charles Roarke and features usual attractions of this nature with Duke Kamakua's Hawaiian Troupe as special act. Sideshow prices are 35c.

Other canvas on the show includes a 20x20 green Coca Cola top used for the cookhouse, and the small concession stands.

Midway attractions consists of a walkthrough Calcutta Reptile pit show operated by Roger Boyd. Tickets go for 15c and the semi used is very colorful, decorated in red, white, and blue. Show also has a pony ride using 6 animals. Midway concessions include a grease joint and two concession stands using the same very colorful red and white striped

material used for the sideshow bunting. The marquee looks new and is in red, white, and blue with blue and white sidewall.

Two elephants, both Indian females, are carried. They are Norma and Mary from the Beatty-Cole 1961 herd. A third elephant was scheduled to arrive shortly. Matt Laurish works the elephants in performance and John Holder in the lot work.

Motorized equipment is in very good condition. All units are newly painted and all except a couple have been lettered. They present a beautiful picture on the lot. Color scheme used is solid red for cabs, with semis and truck bodies painted red with the title in yellow trimmed in blue or orange. Plenty of yellow and blue scroll work is used for decoration on most of the vehicles but only a few have been numbered.

Truck lineup is as follows:

Show		Contents	Make	Color and Comments
No.	No. Type			
1.	32 semi	Walkthrough, Calcutta Monster pit show. Loads concessions and midway properties. Tractor has mounted stake driver.	GMC	blue tractor, white semi
2.	42 semi	Elephants (2) sleeper in front end. Has sideshow banner panels attached.	GMC	red
3.	semi	Stock truck. Horses (1), ponies (6), donkeys (3), dromedary (1). Has sideshow banner panels attached.	GMC	red
4.	semi	Cookhouse, kitchen equipment and sleeper. Has water tank on tractor.	GMC	red
5.	semi	Ticket and office wagon.	Chev.	red
6.	semi	Sideshow equipment. Cages along one side const. of 4 dens with 1 lion, 1 leopard, 3 monkeys, 1 baboon.	GMC	red
7.	semi	Seats, stringers, planks, poles.	GMC	red
8.	semi	Seats, chairs, props.	GMC	red
9.	straight	Canvas loader.	Ford	red
10.	straight	Light plant. Sleeper in one end. Rest rooms in other end. Pulls the electric organ trailer.	Ford	red
11.	panel	Miscellaneous props.	Ford	white, pictorial

All units are compactly loaded. There is no wasted space and most of the van type vehicles have sleeping compartments in the front end. The No. 32 semi has as colorful decorative scheme as it has ever been this reviewer's experience to see. It is basically white with blue and red trim. The lettering features red and white striping and blue stars inside the outlines and is most attractive.

Matt Laurish, who works all of the stock acts in the performance, also has his Chevrolet tractor and semi stock trailer on the show. His semi is painted solid white and carries one horse and 8 ponies. Show owned lead stock consists of 1 dromedary, 1 horse, 6 ponies, and 3 donkeys.

The show puts up plenty of colorful stock lithos and red, white, and blue half and one sheet dates. A few outdoor daubs were also observed with one using the old Charlie Sparks slogan, "A Supreme Achievement in Clean Amusement." The large shopping centers and business areas nearby were well papered.

Roger Boyd, fellow CHS member, serves as Equestrian Director and Announcer and runs the performance with mid-season timing and efficiency. The 1962 performance is as follows:

1. Swinging ladders. Ring 1, Rose McConnell; Ring 2, Mrs. J. Schlarbaum.
2. Canine Review. Trained dogs in center ring worked by Matt and Mary Laurish. (These well known and personable show folks never fail to present the finest in traditional circus entertainment).
3. Clowns. "Who Wants to be a Clown Gag."
4. The Great Cucilla (Pietro Canistrelli). Very versatile act consisting of comedy acrobatics, roly boly, juggling, and risley act on a four foot platform. This is a very fine act.
5. Ring 1, monkey riding pony; Ring 3, dog riding pony. Worked by Matt and Mary Laurish.
6. Another versatile act by Marguerite and Ann Spitzer, talented daughters of Happy Spitzer, veteran circus clown, in rope spinning, and unicycle and juggling on an extended platform.
7. Clowns. Boxing gag.
8. Miss Kantana (Lillian Parbok) in single trapeze act.
9. Trained dromedary and pony in center ring worked by Matt Laurish. This type act which is shades of Al G. Barnes is not seen very often these days but when it is presented is always very well received.





No. 4 — Elephants Mary and Norma in front of Truck No. 42, used for hauling elephants, sleeper, and has sideshow panel bannerline mounted on one side.



No. 5 — Big top on lot.

10. Clown walkaround.
11. Pietro and Joyce Canistrelli Ladder Balancing Act. This is outstanding and was highly applauded.
12. Cloud swing with Georgie Lake.
13. Matt Laurish and his high school horse in center ring. A fine equestrian number.
14. Unicycle act in Ring 1 by the Margaret Ann Trio. Performed by the Spitzer family of two young ladies and a boy.
15. Liberty Ponies (6) in center ring worked by Matt Laurish.
16. Iron Jaw Act featuring Kantana. This lovely lady begins the act dressed as a belle in the Gay 90's and finishes in modern 1962 attire much to the delight of the male audience.

17. Riding act featuring Miss Barbara (Fairchild) and her horse, Goldie. This talented young lady presents a fine exhibition of bareback riding in the finest of circus tradition.
18. Aerial Ballet. Two girls on web featuring Rose McConnell and Miss Schlarbaum.
19. Trained elephant, Mary, worked in center ring by Matt Laurish. Ordinarily the entire bull herd will perform in this act.
20. Happy Spitzer and his trick mule, TNT, and cart. This is very good and sends them home happy.

No after show is presented. Costuming is good and colorful showing much new wardrobe. Georgie Lake and Floyd Moser handle the clowning chores adequately.

The show plays sponsored dates and so far has lined up some good civic club sponsors. Immediately prior to beginning of the afternoon performance Equestrian Director Boyd introduced the president of the Kiwanis Club who thanked the audience for the good turnout and explained the club's use of the funds raised. This is a goodwill gesture which should pay good dividends in

the future and should be a daily feature.

Ticket prices are \$1.25 for adults and \$1.00 for children with 50c additional for reserves.

The show looks much larger on the lot than what is expected of a circus in the 10 truck class. However, some 15 privately owned trucks, trailers, and automobiles swell the number of vehicles parked on the lot. A real break in the weather gave the show a big boost while on the lot in Sandy Springs. The lot was freshly graded and could have been a nightmare in the rain. It was located about two blocks from the business district on the main six lane street into downtown Atlanta. Police permitted parking on the curb lanes and a large parking lot directly across the street proved adequate. A check with the sponsor indicated them to be highly pleased financially and with the calibre of the show in general.

## Bill Woodcock's Circus Album



This interesting photo shows the Norris & Rowe Circus steam calliope during a parade in Mexico City in the year 1906.



Clyde Bros. Circus has imported a high wire act, the Great Davilan Troupe, which features the seven-high pyramid. The act came here from Bogota, Columbia . . . Charles Blaum has been with Dub Diggan's shopping center show but now has left to rejoin the Black Hills Passion Play at Spearfish, S.D. He will set up the road tour that takes the production to Florida in the fall.

Graveside services for Frank Braden were conducted at Watseka, Illinois, his home town. F. Beverly Kelley, cohort of Braden in the Ringling press department for years, gave the eulogy. Tom Parkinson attended.

John M. Kelly caught the Ringling show in New York and visited with Art Concello, John North and Pat Valdo . . . Harry Shell is playing calliope for the Circus World Museum . . . Wilbur Deppe bought two elephants from the St. Louis zoo.

Bob Hickey, former circus press agent, has returned to San Francisco and the "Ice Follies" . . . Al Butler is with "Sound of Music" in Chicago . . . Tom Parker is in Chicago . . . Frank Whitbeck has moved from a suburb into Los Angeles . . . Frank Morrissey was in St. Louis recently to handle press for the Royal American Shows.

Riverboats made news. The Avalon, equipped with a calliope, was auctioned at Cincinnati, and will hereafter be tied up at Louisville as a tourist attraction. At St. Louis, the Showboat Goldenrod was gutted by fire. First word was that it would be rebuilt.

Clyde Bros. signed the Aberdeen, S.D., Shrine show date for 1963 . . . Sideshow man Ward Hall has written a play with a show plot and it is scheduled to go into rehearsal in New York in October . . . Tige Hale, former circus bandmaster, who has been in the carnival business more recently, is playing 17 weeks of Wisconsin fairs with the McKenna rides and attraction. Hale has a fun house. He'll also play Georgia fairs . . . Polack press agent Walter Stebbins prepared this year's souvenir program . . . Estelline Pike will be back with Hubert's Museum this summer. She made some dates for Pete Kortess. Tony Marino is with Royal American side show, operated by Dick Best, and Sadie Anderson, the spotted girl, is in Best's Riverview Park show at Chicago.

Among the acts listed for the circus MCA will book for Hubert Castle as fairs this fall are: Aerial Hustrais, Ronnie Lewis Trio, Flying Artons, Armor Troupe, Thurston Trio, Pastors' Horses, Rocco Lewis, Portis

## CURRENT SHOW NEWS

By Tom Parkinson

Sims' Liberty Ponies, Bobo Barnett, Kayo Green Animals, Downie Bros. Elephants, Pink Madison Elephants, Portmar's Jockey Dogs, the Gutis, Melitta & Wicons, Sikowski Duo, The Strongs, Micheletty Troupe, Mlle. Carmette, Michaels' Boxer Dogs, Miss Ikada, Anna Delmonte's Chimps, George Bruno, Bob Johnson and Myriam France.

Beatty-Cole has prepared a special three-sheet date for use in Wisconsin and especially at the Circus World Museum. The poster lists all nine stands the show will play in Wisconsin. They are Janesville, July 22; Milwaukee, 23-24; Racine, 25; Kenosha, 26; Sheboygan, 28; Delavan, 29; Madison, 30, and Beloit, 31.

### DISNEY WAGONS ARRIVE IN BARABOO

In the year 1907 the Moller Brothers of Baraboo, Wisconsin, built a bandwagon for their cousins the Ringlings. It was called "The Swan." In the following years it found its way to the Christy show and then the Ken Maynard Wild West show in 1936. Following the ill-fated one stand tour of the Maynard show it remained in the Los Angeles area and was used in motion pictures. When Walt Disney framed his Disneyland Circus he gathered up many of the finer wagons in the Los Angeles area and refurbished them. The Swan was one of these.

Now after these many years the colorful bandwagon has returned to Baraboo. The Swan and eight other wagons have been donated by Walt Disney to the Circus World Museum. The wagons have been appraised at \$161,000 by the American Appraisal Co.

CHS Chappie Fox called the Swan "the gem of the lot." But there are others of near equal value and interest. The oldest wagon is a corner statue cage built for the Barnum, Bailey and Hutchinson show in 1880.

Other wagons in group include a couple of baggage wagons built in 1922 for the Christy show. Others were built for the Martin Downs Cole Bros. Circus about 40 years ago. An Al G. Barnes ticket wagon, and a Barnes cage of unusual design are among the group also.

The wagons were loaded on the Santa Fe railroad in California, and were due to arrive at Baraboo about June 7. The Disney group, one of the largest old time circus wagon collections outside the Museum, will bring the total at the Circus World Museum to 45. This is equal to the number of wagons carried by a 15 car railroad circus in the "golden days."



The Barnum, Bailey & Hutchinson cage while on the Christy show in 1920's. This photo was taken in Guelph, Ontario, by Walter W. Tyson.

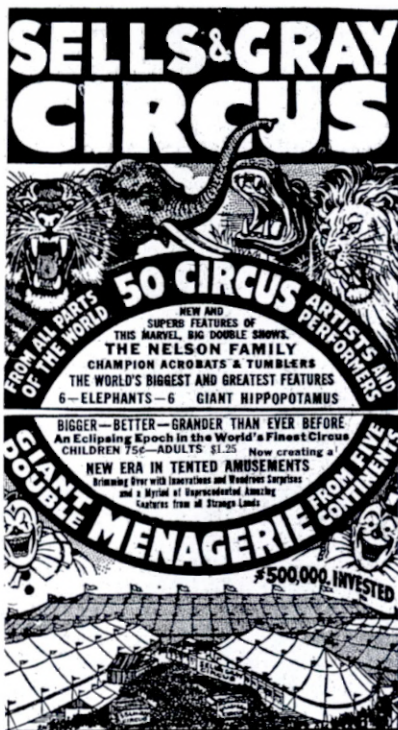


The Al G. Barnes ticket wagon is shown here when used by Jimmie Woods on his Gentry Bros. Circus in the early 1940's. Photo by Charlie Puck.



This studio photo of the Swan was taken by Disney. All of the wagons were used in the MGM film JUMBO, just before being sent to Baraboo.





By WM. L. ELBIRN

Reviewed May 2, 1962  
at Coatesville, Pa.

In the short span of two months, the "Wizards of DeLand" have taken a title from public domain, framed a beautiful ten truck show, promoted a staffer to managership and put on the road a sure pop winner. In itself the title has long since been forgotten but for the record it was used during the 1900 and 1901 seasons by James H. Gray and Willie Sells, a nephew of the famous brothers. Following the two seasons of partnership Willie came out top dog and formed a new partnership with Martin Downs and changed title to Sells & Downs. During all seasons, the show was a flat car operation moving on about fifteen cars. The title was in limbo until Frank McCloskey and Walter Kernan framed a ten truck unit with Beatty equipment and took it on a short but successful winter tour of Florida in 1960-61.

Actual construction of the present show was begun during the early months of 1962 with equipment coming from a variety of sources and the show was not completely framed when it took the road for its first stand in Palisades Park, N.J., in April. Work was continued while the show made this lengthy stand formerly held by the parent Beatty show. The midway was in use as well as the big

top but this only as a menagerie top. Beatty's big top, seats, props and light plant were used for the date as business is large on week-ends here. An additional note of interest is that the King Bros. title was combined with Sells & Gray for the date but none of the King equipment or personnel was used.

Following this stand that closed on Sunday, April 29, the Beatty show, which had been showing at Commack, Long Island, moved into the park and all equipment was reshuffled and both shows left for their under canvas stands. Sells & Gray first date was May 1 at Phoenixville, Pa., and when caught by this writer was only at its second date of one dayers.

Under the guidance of Bill English, former Beatty sideshow manager, S & G was in here for the Fireman's Association and played on the Ash Memorial Park grounds. Foul weather had plagued the show for two days and a late matinee was given to a two-thirds house. Ramon Escorcía and his five piece band played the show in overcoats but the customers were alive and were treated to the following program:

1. Spec. (eliminated because of lateness)
2. Wallaby's, 2 people trampoline act in center ring
3. Dog acts in rings 1 and 3
4. Single bull in center ring worked by Frank Dailey
5. Perch act, 3 people
6. Single traps over rings 1 and 3
7. Clown gag, 5 joeys headed by Bob-O
8. Newman family, 4 pony drills in rings 1 and 3
9. Clown gag
10. Newmans single posing horses in rings 1 and 3
11. Swinging ladders over all rings
12. Juggler, center ring
13. Clown toothache gag

14. Newman's bear cubs, 2 each in rings 1 and 3
15. Web's over rings 1 and 3
16. Clown gag
17. Bulls (3) in center ring worked by Frank Dailey

All acts are well costumed and the performance seems about standard for a show of this size. No concert is given and the show at this time has no printed program. (Ed Note: A wild west concert has since been added).

The big top is a new white push-pole top trimmed in red and blue, an 80 with 2 30's and one 40 made by Leaf of Sarasota. The ten foot wall is blue and white striped. The center poles and quarter poles are aluminum and side poles wood painted white. Seating, estimated about 1200, has front and back end blues nine high and both long and short side grandstand is four high chairs with two additional rows of jokers. Interior lighting is two chandelier poles at each ring bank but no overhead lighting. Bandstand flanks the back door and has Escorcía, leader and trumpet; John DeFronzio, sax; Al Musilek, baritone; Leo Lewis, trombone, and Al DiOrio, drums. This outfit cuts a nifty 75 minute performance Bally paneling in front of reserves, ring carpets and ring curbs are all in red, green, and yellow.

Out in front the midway has the look of a much larger show and is geared to get the bucks. Office wagon sits at the front end of the midway on the left side followed by the annex with two trailers fronting the joint. Each has three panels painted on the sides plus two fold out panels which gives a long banner line. Left side features a pony ride, semi mounted big

Photo No. 1 — No. 23, highly decorated office and concession Semi. (Note, photos 1 to 3 by the author).





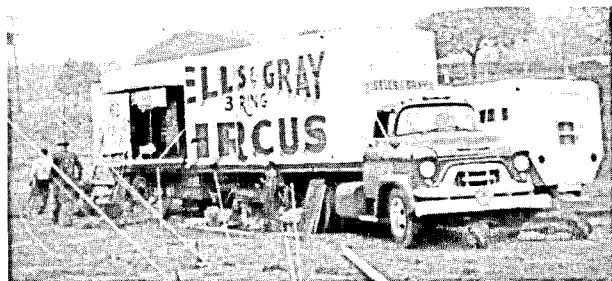


Photo No. 2 — Light plant, mechanical dept. and sleeper semi. (Note, photos 1 to 3 taken May 2, 1962, at Coatesville, Pa.).

snake pit show and large grease joint. An apple and floss stand is in center of the midway. All midway trimmings are in red and white striping. Annex top is 60 with 2 30's, white with blue and white wall. Featured here are three platform acts, one cage semi with lion, tiger, ocelot, monkeys, African porcupine and chimp, the three bulls and one camel. Originally the show bought the M. A. Miller trio of Katie, Ola and Helen but some switching has been done with the Beatty herd and only Ola remains from the original group. Bessie and Conti have been added from the Beatty herd.

All trucks are in excellent condition and painted white with the title and scrollwork done in various combinations of green, blue, orange, red and yellow. The tractors are all in red and mostly are Chevrolets and GMC's. No lettering or numbering has been done on the tractors. Only two units are unlettered, a straight bed chair truck and the big top and annex canvas loader that came from Dory Miller. Show loads as follows:

#### Semi's No.

- 23 Office and concessions
- 43 Horses and ponies, sideshow panel front
- Sleeper, sideshow panel front, stakedriver mounted on tractor frame
- Light plant, mech. dept. and sleeper
- Cookhouse and sleeper
- Bulls and camel
- 33 Seat planks, jacks, stringers and poles
- Snake show
- 53 Cage

#### Trucks

- Big top and annex canvas spool
- Chairs

#### Trailer

- Big show props, pulled by chair truck

The advance lists Arthur Miller as

general agent, Arthur Bitters, press, and Jack Lewis, bill car with three men. On this stand no paper was evident show day as a rival show had papered the town the day before and pulled everything in sight. Other staffers and department heads include:

- William English, general manager
- John Cloutman, secretary and treasurer
- Corky Clark, supt.
- Ramon Escorcia, bandmaster
- Wm. Mitchell, electrician and mechanic
- Wm. Hjorst, asst. electrician
- John Ange, asst. mechanic
- Jos. Mitchell, annex boss canvasman
- Geo. Manley, props
- Cy Murray, cookhouse
- Chuck Fuller, annex manager
- Robt. Langin, 24 hour man
- Frank Dailey, menagerie and bulls
- Dick McLaughlin, concessions
- Geo. Gifford, front door
- Wayne Newman, ring stock and pony ride
- Geo. Vincent, contracting agent
- W. C. Smith, contracting agent
- Larry Thomas, press and story man

The show is geared as most of its competitors to work either with or without promotion and should have no trouble repeating as it is clean from all angles. General admission is priced at \$1.25 and 75c with a small additional amount for reserves.

Other equipment noted is a twenty by thirty marquee, a small annex marquee and a twenty by thirty cookhouse. All canvas is white and made by Leaf. Power is supplied by an I-H Diesel purchased from Hunt Bros. and the complete show is adequately lighted.

Originally the show was scheduled to make a swing west through Ohio and backtrack into the East again but due to so many shows contracting in the Mid-Atlantic states the balance of the route will be generally through the Mid-West before heading South.

Manager English welcomes fans on the lot and CHS member John Cloutman in the wagon will glad hand all old friends after his several seasons off the road.



Photo No. 3 — Elephant and camel semi.

#### SELLS & GRAY KING BROS. PERFORMANCE Palisades Park

1. Chet Jusczyk, lion act
2. Clowns
3. Trampoline acts, Wallaby's ring 1 and Tito's ring 3
4. Spec
5. Morris's seals; Zoppe's dogs; Newman's bears
6. Clowns
7. Rolla-Bolla, Freddie and Ortans Canestrelli
8. Web and ladder act featuring La Norma (Fox)
9. Clowns
10. The Victors, tight wire; The Latinos, bounding rope
11. 8 horse palamino liberty act worked by Adolph DelBosque
12. The Dorchester; Ola Ming, hair swing; Freddi & Co.
13. Clowns
14. The Wallendas, high wire
15. Ernie Wiswell's Funny Ford
16. The Riding Dorchesters
17. Foot slide, Herbie Weber
18. The Flying Goannas
19. Clowns
20. Oscar Cristiani elephants; Beatty elephants; Buckles Woodcock elephants

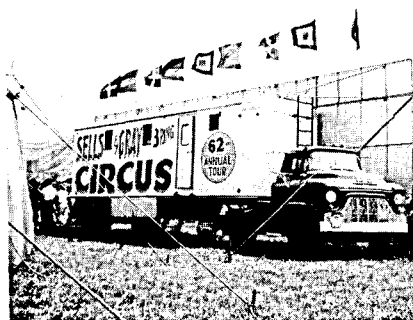


Photo No. 4 — This is the back side of the side show bannerline truck that serves as a sleeper. Photo by Pfening.



# Chalmer Condon's Letterheads

20<sup>TH</sup> Annual Tour **SELLS BROTHERS' ENORMOUS UNITED SHOWS.**



Combined with **HASSAN BEN ALI'S MOORISH CARAVAN AND SPECTACULAR PILGRIMAGE TO MECCA.**

This fine letterhead is printed in black ink only, but is very striking. It was probably printed from a steel engraving. The letterhead has watermarked lines to guide hand writing. It was used in the year 1893.

## CLYDE BEATTY & COLE BROS. CIRCUS

July 1, Port Huron, Mich.; 3, Mt. Pleasant; 4, Bay City; 5, Alpena; 6, Oscoda; 7, Traverse City; 8, Manistee; 9, Grand Rapids; 10, Lansing; 11, Battle Creek; 12, Kalamazoo; 13, South Bend, Ind.; 14, Gary; 15, Kankakee, Ill.; 16, Joliet; 17, Lafayette, Ind.; 18, Bloomington, Ill.; 19, Springfield; 20, Burlington, Iowa; 21, Sterling, Ill.; 22, Janesville, Wisc.; 23-24, Milwaukee; 25, Waukegan, Ill.; 26, Racine, Wisc.; 27, Kenosha; 28, Sheboygan; 29, Delevan; 30, Madison; 31, Beloit; August 1, Dubuque, Iowa; 2, Freeport, Ill.; 3, Elgin; 4, LaPort, Ind.; 5, Rochester; 6, Anderson; 7, Kokomo; 8, Connersville; 9, Springfield, Ohio; 10, Muncie, Ind.; 11-12, Indianapolis; 13, Marion; 14, New Castle; 15, Richmond; 16, Middletown, Ohio; 17, Columbus; 18, Toledo; 19, Sandusky; 20, Ypsilanti, Mich.; 21, Elkhart, Ind.; 22, Ft. Wayne; 23, Benton Harbor, Mich.; Aug. 24 to Sept. 3, Lakefront, Chicago, Ill.

## FAMOUS COLE CIRCUS

May 14, Memphis, Mo.; 15, Eldon, Iowa; 16, Keota; 17, Columbus Junction; 18, Mt. Liberty; 19, Tipton; 20, Preston; 21, Mt. Carroll, Ill.; 22, Milledgeville; 23, Oregon; 24, DeKalb; 25-26, Carpentersville; 27, Elgin; 28, Warrensville; 9, Itasca; 30, Zion; 31, Highwood; June 1, Batavia; 2, Wheaton; 4, Antioch; 5, St. Charles; 6, Kirkland; 8, Barrington; 9, Maywood; 11, Hinckley; 12, Plano; 13, Elgin; 14, Aurora; 15, Island Lake; 16-17, Chicago.

## CRISTIANI-WALLACE BROS. CIRCUS

May 21, Pottstown, Pa.; 22, Somerville, N.J.; 23, Levittown, Pa.; 24, Lakewood, N.J.; 25, Woodbridge; 26, Dover; 28, Nyack, N.Y.; 29, Danbury, Conn.; 30, Naugatuck; 31, Manchester; June 1, Westboro, Mass.; 2, Attleboro; 3, Portsmouth, N.H.; 4, Portland, Maine; 5, Augusta; 6, Brewer; 7, Millinocket; 8, Houlton; 9, Calais; 11, St. John, N.B., Canada; 12, Fredericton; 13, Moncton; 14, Windsor, N.S.; 15, Halifax; 16, Bridgewater; 18, Yarmouth, N.S., Canada; 19, Digby; 20, Kentville; 21, Truro; 22, Woodstock, N.B.; 23, Edmundston; 24, Mont Joli, Que.; 25, Riviere du Loup; 26, Levis; 27, Cap de La Madeleine; 28, Drummondville; 29, Danville; 30, St. Jean.

## ROUTES

### MILLS BROS. CIRCUS

June 12, Greenfield, Ind.; 13, Muncie; 14, Columbia City; 15, Bryan, Ohio; 16, Defiance; 18, Ada; 19, Sidney; 20, Marion; 21, Mt. Gilead; 22, Mansfield; 23, Massillon; 25, Solon; 26, Chardon; 27, Beaver Falls, Pa.; 28, Sewickley; 29, Trafford; 30, Wexford; July 2, Franklin; 3, Warren; 4, Salamanca, N.Y.; 5, Jamestown; 6, Franklinville; 7, Grand Island; 9, Lewiston; 10, Newfane; 11, Brockport; 12, Webster; 13, Palmyra; 14, Skaneateles; 16, Binghamton; 17, Hancock; 18, Roscoe; 19, Woodbridge; 20, Middletown; 21, Saugerties; 23, Ghent; 24, Ludlow, Mass.; 25, Turner Falls; 26, Orange; 27, Plainfield; 28, Andover; 30, Franklin; 31, Scituate; August 1, Holbrook; 2, East Bridgewater; 3, Uxbridge; 4, Westbury, R.I.; 6, Yorkton Hts., N.Y.; 7, Hopewell Junction; 8, Valhalla; 9, Scotch Plains.

### BEERS-BARNES CIRCUS

May 1, Grifton, N.C.; 2, Bayboro; 3, Chocowinity; 4, Hertford; 5, Winton; 7, Sunbury; 8, Great Bridge, Va.; 9, Deep Creek; 10, Smithfield; 11, Wakefield; 12, Princess Ann; 14, Chesterfield, C.H.; 15, West Point; 16, Gloucester; 17, Mathews; 18, Kilmarnock; 19, Callao; 21, Tappahannock; 22, Montross; 23, King George; 24, Prince Frederick, Md.; 25, Upper Marlboro; 26, Severna Park; 28, Forestville; 29, Kent Island; 30, Easton; 31, Rock Hill; June 1, Delaware City, Del.; 2, North East; 4, Morton, Pa.; 5, Linfield; 6, Adamstown; 7, Duncannon; 8, Mt. Wolf; 9, Landisburg; 11, Middletown; 12, Beaver Springs; 13, Centre Hall; 14, Beech Creek; 15, Chester Hill; 16, Curwensville; 18, Barnesboro; 19, Geistown; 20, Derry; 21, Verona; 22, Freeport; 23, Acmetonia; 25, Bellevue; 26, Whitaker; 27, MacDonald; 28, Fennerdale; 29-30, Glenshaw; July 2, Centre Township; 3, East Rochester; 4, Penn Hills; 5, West Middlesex; 6, New Springfield, Ohio; 7, Lisbon; 9, Scio; 10, Gnadenhutten; 11, Strasburg; 12, Berlin; 13, Loudonville; 14, Seville; 16, Brook Park (Cleveland); 17, Grafton; 18, Wellington; 19, Greenwich; 20, Sycamore; 21, Forest.

### KING BROS. CIRCUS

June 25, Lambertville, N.J.; 26, Washington; 27, Philipsburg; 28, Wharton; 29, Manville; 30, Jamesburg; July 2, Baldwin; 3, Red Bank; 4, Eastonstown; 5, Toms River; 6, Wildwood; 7, Williamstown; 8, Aberdeen, Md.; 9, Harrisburg-Middletown, Pa.; 10, Lewistown; 11, Mt. Union; 12, Tyrone; 13, Houtzdale; 14, Ridgeway; 15, Wilcox; 16, Punxsutawney.

### CARSON & BARNES CIRCUS

May 15, Baron, Calif.; 16, Ridgecrest; 17, Tehachapi; 18, Delano; 19, Paso Robles; 20, Pismo Beach; 21, Santa Maria; 22, Morro Bay; 23, Soledad; 24, Hollister; 25, Gilroy; 26-27, San Jose; 28, Martinez; 29, Suisun; 30, Sonoma; 31, Calistoga; June 1, Lakeport; 2, Ukiah; 3, Fort Bragg.

### SELLS & GRAY CIRCUS

May 14, Waynesburg, Pa.; 15, Washington; 16, St. Clairsville, Ohio; 17, Barnesville; 18, Woodfield; 19, McConnellsville; 20, Crooksville; 21, New Lexington; 22, Nelsonville; 23, McArthur; 24, Jackson; 25, Waverly; 26, Chillicothe; 27, Mt. Union; 28, Georgetown; 29, Wilmington; 30, Blanchester; 31, Lebanon; June 1, Loveland; 2, Lawrenceburg, Ind.; 3, Brookville; 4, Winchester; 5, Portland; 6, Celina, Ohio; 7, New Bremen; 8, Greenville; 9, Piqua; 10, New Carlisle; 11, Urbana; 12, Marvsville; 13, Westerville; 14, Galion; 15, Shelby; 16, Mt. Vernon; 17, Dresden; 18, Newark; 19, Cambridge; 20, Cadiz; 21, Steubenville; 22, East Palestine; 23, Salem; 24, Carrollton; 25, Dover; 26, Millersburg; 27, Orrville; 28, Wadsworth; 29, Minerva; 30, Ravenna; July 1, Linesville, Pa.; 2, Middlefield, Ohio; 3, Willoughby; 4, Painesville.

### AL G. KELLY & MILLER BROS. CIRCUS

May 20, Savre, Okla.; 21, Elk City; 22, Clinton; 23, Woodward; 24, A'va; 25, Enid; 26, Stillwater; 27, Blackwell; 28, Ponca City; 29, Bartlesville; 30, Vinita; 31, Miami; June 1, Joplin, Mo.; 2, Pittsburg, Kan.; 3, Oswego; 4, Parsons; 5, Coffeetown; 6, Independence; 7, Chanute; 8, Emporia; 9, El Darado; 10, Winfield; 11, Newton; 12, Hutchinson; 13, Pratt; 14, Didge City; 15, Liberal; 16, Scott City; 17, Colby; 18, Hays; 19, Russell; 20, Abilene; 21, Junction City; 22, Manhattan; 23, Lawrence.